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to express his own convictions without wounding the susceptibilities of the adherent of another faith, he could hardly proceed differently.

The use of the acrostic and interwoven name in the Neohebraic poetry reminds us of CYNEWULF (2). Something might also be said of the coinage of compounds, and the enigmatic character of the writing, as points of resemblance between the poets of the two literatures.

The views which I have already ventured to express concerning the connection between the Old English poem of 'Judith' and events occurring at the court of the French king (see my second edition of the 'Judith' p. xxv ff.), receive a certain confirmation and illustration from the facts adduced concerning the favor shown to the Jews by LOUIS THE PIOUS and the elder JUDITH. A Judaizing tendency may have been responsible for the bestowal of this name upon her, and there appears to be a sign of its continuance as well in the transmission of the name to her granddaughter as in the composition of the Old English poem.

Finally, if the foregoing deductions should meet with substantial acceptance, it may not seem too bold to assert that the beginnings of English literature have a traceable connection with the establishment of Mohammedanism.

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#### THE WORTH OF THE ENGLISH SENTENCE FOR REFLECTIVE AND ÆSTHETIC DIS- CIPLINE.

IN order to get into the trend of the subject proper, let us approach it from a little distance. The thoroughly furnished man, intellectually, is a creator, or better, an artist. Not until he has grown out of and above the trammels of other men's thoughts can he produce a better and fairer thing than the common; for to do what every man may do, is simply to be an artisan. The developed individuality is what we want. The Godlike part in us, which holds the germ of the creative impulse, calls for that discipline that makes us Nature's priests, followed by 'the vision splendid.'

From first to last the complete development of the individual comprises three stages: the *acquisitive*, the *reflective*, the *creative*. Obviously these are logical in succession and have in some sort corresponding periods in the actual life of the individual.

The English speaking student holds the English sentence most securely—by birth; but the reflection thereon should be in a line with the purpose of bringing out the artist. There is no need to dilate upon the dignity of the purpose, to come at the artist in the student,—to fail of so high an aim makes the better artisan in letters.

What a treasure has the student whose mother-tongue is English! It is the language that was, long ago, ample enough in every way to loose the soul of BUNYAN; it hemmed not in the imagination of MILTON, and was yet taxed to speak forth the universal mind of SHAKESPEARE.

There are some potent reasons why the *sentence* should be studied, rather than the *word*. The sentence is a combination of words expressing a complete thought, which makes it the unit of composition. "A sentence is the first complete, organic product of thinking." In English, the words are not units of the sentence as in the inflected languages, performing always and singly distinct functions.

Another reason in favor of the study of the sentence is that its content is more easily apprehended than that of the word. For instance, "All men are mortal," "All metals are elements," are more easily understood than the words *men*, *mortal*, *metals*, *elements*. General notions having both an extensive and intensive signification, require for their adequate explication logical division and definition. Every common noun represents the result of a longer or shorter process of generalization.

Again, because the English is not an inflected language we are put to the necessity of making a logical analysis of the sentence before any grammatical question can be answered. But in Latin, for example, every word performs a distinct function, and that function is marked, as with a tag, in the inflection; so that it is possible to make the grammatical

analysis of sentences and yet not know what thought they contain. The mere grammatical analysis gives no clue to the meaning. But in English the reflection necessary to a full understanding of the sentence comes first, and this makes English grammar but the naming the results of our reflection upon the dependencies and interdependencies of words. Here we have wide open the finest fields for the subtlest exercise of the reflective powers.

It is the *influence* of words upon words that makes the sentence. Words are never alive until they are built into the organic whole, the sentence. Our dictionary is nothing but a great valley of dry bones, waiting for the shaking, waiting for the sinews and flesh, waiting for the breath of life.

To illustrate, suppose we build a sentence. Take the word *nest* to begin with. This word calls up—as every noun does—a representative of its class, but not the same to every mind. One may, at the instant the word is heard, imagine a crow's nest, another a sparrow's nest, and so on. This shows how indefinite, in suggestion, class-words are. Place the word *robin's* before 'nest' and note how it defines the original idea or picture—'robin's nest'; now put the word *the* before this combination, 'the robin's nest.' The word *the* creates a suspense that is not relieved till the sentence ends, it is the promise of all that comes after. But 'the robin's nest' has not been located. The robin's nest *in the tree*, is more definite. Think what added definiteness there is at every step as we finish the sentence: The robin's nest in the *apple* tree; the robin's nest in the apple tree *in the meadow*. What of it? Why, it *was robbed*; it was robbed *yesterday*; it was robbed yesterday *by some children*.

It is hardly necessary to state that a sentence is a picture group; or in other words a group of ideas—things seen with the mind's eye. It is plain, too, that the influence of words is determined from the pictures they suggest.

Here is a sentence already made: "The Alps, piled in cold and still sublimity, are an image of despotism." Take 'Alps.' What do you mean more by 'the Alps' than by simply 'Alps'? Picture in mind 'the Alps *piled*':

then, 'the Alps piled *in sublimity*'; again, 'the Alps piled in *cold and still* sublimity'; finally, add *are an image*, and finish with *of despotism*.

It is this picturing process that must be executed in order to determine the influence of words upon words, so that along with the reflection that settles the grammar of an English sentence goes a most vivid exercise of the powers of the imagination—the art faculty.

It is not important to begin with the word towards which the influence of every other converges, but any word or phrase, taken at random, has vital connections with the chief word, the nominative subject. A sentence is "a full circle of dependencies." Arising out of such study is the keen appreciation of the organic unity of a sentence.

Is it not evident that tracing the different threads of word-influences is fruitful labor in a fertile and exhaustless field? Words in sentences do lean upon one another, hold fast to one another, and sometimes play hide-and-seek' with one another.

The English, being uninflected, further demands a study of position for the sake of clearness and emphasis. There are many familiar examples of the ludicrous effect of misplaced modifiers. Let us take a sentence in its normal order and afterwards shift its parts to show the value of position. This from MILTON will serve our purpose: "The dreadless angel, unpursued, holds his way, all night, through heaven's wide champaign." What is the difference in effect when we say, "Unpursued, through heaven's wide campaign, all night, the dreadless angel holds his way"? Make as many changes in position as possible, comparing and noting at every step the effect upon the thought of the sentence. MILTON puts it:

"All night the dreadless angel unpursued,  
Through heaven's wide champaign holds his way."

This is an important and profitable exercise, showing as it does a great essential of effective style, namely, the flexibility of the sentence.

There is another view of the sentence to be taken which is not only interesting, but of great worth to him who covets to become a master in casting his sentences. It may be

called, loosely, the rhetorical view, though we care nothing for the terms simile, metaphor, metonymy, synecdoche, since they are names of results obtained by reflection—not on our part. The student ought never to be saved by formulated rules and expressions; the discipline of the reflective powers in this direction is worth too much to be abridged.

It is easy enough to catch the meaning of a clear sentence. The problem regarding a given sentence is, not what it means, but how the words used can and do convey the meaning. It is a study not of the thought, but of the vehicle of thought. Here is a sentence from Mr. BEECHER: "Prayer is the key of the morning and the bolt of the night." No one hesitates to grasp the thought; indeed, one must grasp it, it is so strikingly clear. Often one who uses glasses becomes so interested in what he sees as to be unconscious of his glasses, the medium through which he does see; the medium is the marvellous part of all.

To show how marvellous it is for words to carry thoughts, let us ask about the above sentence: Is prayer a key? Is prayer a bolt? Not so, really. But the sentence says in so many words, "prayer is the key—and the bolt." It does not mean what it says, that is plain. Has morning a key, or night a bolt? Not at all. It does not mean what it says, but as to what it all does mean there is not the shadow of a doubt. The words in this sentence have not their face value, but an implied meaning. How can that be? About with your brains, to solve that problem!

"The body is the soul's dark cottage." That is easy to understand, but try to explain its meaning and you will be impressed with how much more these words tell impliedly—figuratively—than literally.

"Begin and somewhat loudly sweep the string." Consider the words *sweep* and *string* apart from the sentence, and what do they suggest? How can they be put together to mean *make music*?

"Under the eyelids of the opening morn." What does it mean and how does it mean it? Is not the sentence the literary alchemist's crucible in which he transmutes our commonest names into imperishable gold? Whenever the sentence uses its words in a symbolic

meaning, it becomes the æsthetic unit of literary art. This unit, an organic product, is the starting point in the study of the art of literature.

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*A LIST OF MODERN FRENCH TEXT-BOOKS Compiled for the Use of Teachers in Public Schools.<sup>1</sup>*

OF the Seventeenth Century literature, the great classics (CORNEILLE, RACINE and MOLIÈRE) are usually represented in the courses of study of High Schools; at least a tragedy or two by CORNEILLE or RACINE is generally read. The wisdom of this plan is more than doubtful. To appreciate the great literary beauty of the classical French tragedy requires a better knowledge of the language and greater familiarity with the history and civilization of the country and the times than High School pupils can be expected to possess. The time spent in reading one or two tragedies

<sup>1</sup> Nearly all the books in this list are published in this country, or at least kept in stock by booksellers. The list does not contain all of the numerous works reprinted in the United States, but this selection of about one hundred and twenty volumes is deemed sufficient for the wants of teachers not already familiar with French literature. The books named are mostly small volumes; but few run up to two hundred pages, or above; they are all inexpensive, the prices ranging from fifteen cents upwards, comparatively few costing as much as one dollar, and very few more. If the work mentioned is a play, a (p) has been inserted; if the edition is provided with notes or a vocabulary, this is indicated by (n) or (v).

The following abbreviations stand for the publishers or booksellers, viz.:

M.=Macmillan & Co., N. Y.  
P.=G. P. Putnam's Sons, N. Y.  
H. H.=Henry Holt & Co., N. Y.  
He.=D. C. Heath & Co., Boston.  
J.=W. R. Jenkins, N. Y.  
S.=Carl Schoenhof, Boston.

It is not customary, and for good reasons, to have young pupils read any French literature older than the seventeenth century. Teachers and students wishing to get a survey of earlier French literature will find the following books useful:

FAGUET, *La Tragédie française du 16<sup>e</sup> siècle*. (J.)  
G. PARIS, *La Littérature du moyen âge*. (J.)  
PETIT DE JULLEVILLE, *Le Théâtre en France. . . depuis ses origines jusqu'à nos jours*. (S.)  
SAINTSBURY, *Primer of French Literature*. (M.)  
SAINTSBURY, *Short History of French Literature*. (M.)  
F. M. WARREN, *Primer of French Literature*. (He.)